

# The **AUTHOR** & JOURNALIST

*J U L Y*  
*1926*

## From Writer Into Editor

*By Richard A. Martinsen*

*Associate Editor Fiction House Publications*

## Character Study for Fiction Writers

*By Thomas H. Uzzell*

## Raising Boy Stories Above the Commonplace

*By Russell Gordon Carter*

## Writing for the Musical Journals

*By A. C. E. Schonemann*

## They Like Them Domestic

*By Mary Carolyn Davies*

## The Literary Market

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# THE AUTHOR & JOURNALIST

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WILLARD E. HAWKINS, *Editor*

EDWIN HUNT HOOVER

THOMAS HORNSBY FERRIL

*Associates*

DAVID RAFFELOCK

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THE EXCEPTIONAL NUMBER of prize novel contests now running suggests an inquiry into the value of prize contests—an inquiry that may be approached from several angles.

To our mind the value of the prize contest from the standpoint of the writer is extremely doubtful. It has a decided tendency to overstimulate production in certain directions. If it encourages worthy types of work that have been neglected, this may be a commendable feature. Financially, however, the results are certainly disappointing. Take, as an illustration, the recently closed prize contest conducted by *The Delineator*, in which generous awards were made for best essays on "What Is the Matter With the Teaching Profession?" According to the publishers, over three thousand contestants participated. Six fortunate contributors shared \$2000 in prizes. The remaining more than 2994 manuscripts are of a type that probably will not sell elsewhere, and therefore they represent a total loss—financially. The net re-

turn for 3000 manuscripts was approximately 6 cents each.

Perhaps it is unfair to view the returns of the contest from this standpoint, since the purpose of *The Delineator* was to induce thinking on a subject of importance, and to secure six manuscripts that would be worthy of exceptional reward. Our only claim is that the net rewards of prize contests are unsatisfactory from the writer's standpoint.

In the field of the short-story and the novel, it may be contended, this objection does not apply, since an unsuccessful story may be submitted elsewhere. But here again the over-stimulation of literary industry in a specialized direction carries disadvantages in its wake. Publishers know that, following any nationally advertised novel contest in which attractive rewards are offered, they will be deluged with manuscripts submitted by the thousands of unsuccessful competitors. With the market thus flooded, fewer sales will be made in

proportion to the number of manuscripts submitted, and in the long run writers will be discouraged rather than encouraged. The reaction from over-stimulation in whatever form inevitably is depression.

None of these considerations would be of great importance if it could be shown that prize contests are instrumental in bringing forth productions of exceptional merit. The announcement of a publishing house that a large sum will be paid for contributions naturally has a tendency to attract to it an unusual amount of work from authors who feel that they have worth-while material to offer; but we are reluctant to believe that the best work is produced by writers who have their eyes fixed on the dollar sign.

True, we always feel a glow of satisfaction when a reader of *THE AUTHOR & JOURNALIST* captures an award that has been announced through our columns. Still, we cannot but deplore what seems to us largely the wasted effort of engaging in the enormous competition of prize contests when the same effort could be expended, with decidedly greater chance of success, in writing for the regular market.

THE SHARKS who prey on the ambitions of amateur writers cannot *always* be picked out by the illiteracy of their announcements. Many of those who were lured on by the literature of concerns professing to be accredited agents of the "nation-wide search for new screen talent" fell for the bait of "fortunes going begging" because it was offered in faultless and convincing English. However, there seems of late to be an epidemic of literary fakers whose chief qualifications for engaging in this form of get-rich quick business are: (1) the gall to make wildly extravagant promises and guarantees, and (2) a reckless disregard for all known rules of rhetoric and grammar. In our May issue we paid our respects to the "National Publishers" of Chicago. Our attention has since been called to another compilation of mixed tenses, split infinitives and dazzling guarantees which also emanates from Chicago—the Capitol Syndicate, 1111 Capitol Building, to be specific. Here are a few choice fragments from its booklet, "What the Capitol Syndicate Uses":

We specially request everyone \* \* \* to read this booklet thoroughly, starting from the beginning to the end.

We have several plans for syndicating a staff writers' work, which has made more writers known than ever before. When a new writer starts in it is remarkable how many more REAL IDEAS he has than some of the most well-known professional writers. \* \* \* Cartoonists show this also in their work, and we have syndicated many of these now well-known cartoonists work when they first began.

By syndicating your work you stand the best chance of making the most money from it, which cannot be secured elsewhere.

Small-town writers have contributed the best ideas to us so far, we will say without exaggeration. \* \* \* Usually a small-town writer has more ideas in his head than he can work out and they must come out some way so it naturally comes out in his writings.

We receive every manuscript written by our staff writers and every cartoon drawn by our staff cartoonists. The best ones are selected and we write a praising article on same in the Syndicate Bulletin. \* \* \* The Syndicate

Bulletin, when issued from the press is mailed to every Syndicate operating in this country and Canada. These are mailed personally to the party who receives manuscripts only, in each syndicate. \* \* \* Nothing that The Capitol Syndicate can use for themselves is given a write-up in the Bulletin, of course.

\* \* \* in addition to serving the Capitol Syndicate we suppose you will want to try the individual publishers for yourself. \* \* \* Our Monthly Bulletin gives the information. Each market is written up, clearly explained what they desire and who to send your work to. \* \* \* We give you names of private markets only.

**GUARANTEED ACCEPTANCE:** We can guarantee acceptance of at least one manuscript from a writer in these individual publishers markets, as there are so many and a great variety to try your luck in. \* \* \* This is meant for the staff writers only, understand, which you must qualify for.

More new cartoonists are being accepted on the different syndicates and individual publishers today than any other time.

Cartoonists, writers of stories, poems, humorous articles, special news features and anything that can be syndicated is what the Capitol Syndicate Staff is composed of.

Those that read our proposition and do not agree with us or carry any doubt as to our fairness, we do not want them, for those who are not broadminded will NEVER make good. \* \* \* In joining our staff, if you are qualified for same, we ask each new staff member to help support these departments which handles their work.

\* \* \* For joining the staff one year, is Twenty-five dollars, six months Sixteen dollars. \* \* \* We also will accept a few for 2 years and when we say a few, you must first secure our permission to do so. \* \* \* You cannot join until an okay is received and as so many are not found okay we must be strict in our test, yet fair in every way.

One manuscript a week is allowed to be submitted by each staff member.

The world is full of IFS, but we are one that has helped lift the IF off many a new writer.

THE SCHEME OF MASQUERADING as a syndicate comes naturally to the organizer of a "fake" literary agency. The amateur writer nearly always phrases his first inquiry, "Where can I find a syndicate that will buy my stuff?" It is assumed that syndicates must be easy markets, when, as a matter of fact, they are the most limited markets extant. Nearly all of the material used by the real syndicates is prepared by staff writers and artists.

IF YOU HAVE RECEIVED an invitation to "join the staff" of a syndicate, at a stated fee, or if you are being deluged with more or less illiterate letters and circulars offering dazzling opportunities in the literary field, you may be assured of the uncomplimentary fact that your name appears on a "sucker list." The way to become enrolled on the "sucker list" is to answer an advertisement beginning "Write popular songs," "Big money in writing scenarios," "Correspondents wanted," "Two thousand dollars paid for a single story," or the like. Your name on such a list becomes a valuable commodity. "Sucker lists" are advertised, sold and exchanged. Not infrequently *THE AUTHOR & JOURNALIST* is offered lists of such names in lots up to ten or fifteen thousand each. In a few instances we have tried them but, alas, unsuccessfully. The easy method of circulation-building through "sucker lists" is not for us. The "sucker-list" aspirant isn't looking for a trade journal of his craft; he hardly knows what it is all about. He is looking for a quick and easy short-cut to literary fame.

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ILLOGICALLY ENOUGH, we are encouraged in our own efforts by the very uncertainty of literary endeavor. We reason that if success dawned for others after almost insurmountable discouragements, there is no reason why it may not do the same for us. From such a standpoint much comfort is to be gleaned from the phenomenal success of "Abie's Irish Rose." Although for a long period Anne Nichols could not find a single producer who saw possibilities in her play, and despite the fact that critics, almost without exception, have branded it "hocus," the simple story has earned its author nearly five millions of dollars and is still a Golconda.

READERS SOMETIMES EXPRESS WONDER at the thoroughness with which the Literary Market Tips department covers manuscript needs and changes of policy in the publication field. A number of methods are employed for systematically keeping in touch with the periodicals and publishing houses. A large share of the tips are sent to us by editors who welcome this means of bringing before writers their special requirements, changes of policy, prize contests, etc. We are, however, greatly indebted to thoughtful readers everywhere who take the trouble to forward to us prize contest an-

nouncements, significant personal letters they have received from editors, or accounts of their experiences in dealing with publishers. Some very important contest and allied information might be overlooked were it not for the thoughtfulness of these "unofficial" correspondents. These scattered tips loom heavy in the aggregate. They are investigated, incorporated into market notes, and used as the basis for correcting and bringing up to date the quarterly Handy Market List. Thus THE AUTHOR & JOURNALIST has become, to an extent, a medium of exchange for the market information gathered by writers everywhere. Need we say that our gratitude goes out to the many who are thus helping us to make each issue a valuable tool of the craft?

THE AUTHOR & JOURNALIST is proud to share with readers the announcement that a book of poems by Thomas Hornsby Ferril, associate editor and in charge of our department of poetry criticism, has been chosen as the best collection submitted in the annual competition of the Yale University Press for the Yale series of younger poets. The competition is for American poets under 30 years of age. The volume, which is called "High Passage," will be published at once.



## They Like Them Domestic

BY MARY CAROLYN DAVIES

**T**HE color of youth is in my song;  
The color of youth and the sound of Spring.  
How can I be like the common throng,  
I who was born to sing?

How can I cook and scrub, and, oh  
How can I smother song's new-born cry?  
You break my heart when you mould me so.  
Why?

Women are made to cook and sew  
And smother those babes, their songs. But, dear,  
Under your love-words ceaseless, low  
The cry of a little dead song I hear.

Is it a sin to give birth to a song?  
Oh, must you still my right deny?  
Why must I be like the common throng,  
Why?

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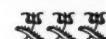
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# THE AUTHOR & JOURNALIST

July, 1926



## From Writer Into Editor

By RICHARD A. MARTINSEN

*Associate Editor Fiction House Publications*

*(Being a few reactions of a key-puncher who has leaped from the frying-pan into the fire.)*



R. A. MARTINSEN

"Nay! Nay!" grinned the Old Hand, at that time Authors' Contact Man, on receipt of my various billets doux. "I gave up the merry pastime of handing out gratuitous criticism years an' years ago."

Said Old Hand, being a battle-scarred editorial vet, not to mention Yale Phi Beta Kappa, was worth bowing to. I was fresh from three years' free-lancing, however, and my sympathies were unanimously with the writing-guy (which, pray God, they'll always be!), so we argued.

Now everything so far is old stuff. Most of us know from sad experience that the majority of magazines stand pat on the printed rejection slip; but as a number of you may not yet have penetrated through the smoke-screen of courteous camouflage to the motive underlying this policy, we'll proceed.

"Why not do the high, wide, and handsome by the boys?" I demanded. "If it does no good it certainly won't do any harm."

"Not me!" reiterated the Old Hand vigorously if inelegantly.

"But why not? When I was trying to break into the game I'd have gone down on my knees to any editor who vouchsafed me a few words—good, bad, or indifferent—any darn thing better than a printed *Numquam!*"

"Uh-huh," emitted the Old Hand abstractedly. He'd heard the tune a million times or so before. "If all writers were as sensible as you say you are it might work out. They aren't. Just try 'em. Pretty soon you'll bump into a budding Poe who sounds off all over the place. He'll charge you with murder, arson, blackmail, and bigamy. You'll be embroiled in a long-winded, disagreeable, time-killing wrangle—to what purpose? None! Nay, nay, brother. Not me! I've got troubles enough in this shop without going around looking for more."

AT that time I couldn't see why a small, pin-headed minority should make the going harder for the whole fraternity. As the current Authors' Contact Man, playing my own system, I'm beginning to learn.

The other day an authors' service in Chicago sent in a manuscript which was unavailable mainly because the author insisted on injecting himself editorially into the action at indelicate moments. It has not been our habit to comment on manuscripts submitted by agents, but in pursuance of my own *credo* I returned this story with the pertinent notation. Shortly thereafter a flaming epistle, signed by the secretary of the Chicago service, zoomed into our peace-

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ful zone. It was to the following general effect:

"We'll have you know that Mr. Jones, the author of 'Tim's Green Sombrero,' which you so crudely criticised, is a cultured gentleman who has put over many excellent stories with the *Amalgamated Tin News Weekly*, the *Casaba Digest*, the *Neolithic Review*, and other notable periodicals. He is not the kind of a man to 'inject' himself unbidden into anything! I'm sending him your rude letter, and you will probably hear from him direct in the near future. In the meantime remember that we won't stand for editors actually trying to bully our authors. Don't *you* try it again!"

Can you beat that? I'd heard the usual run of anecdotes, of course, but I should never have believed such—well, obtuse—persons really existed if I hadn't concrete proof.

Even in my brief experience the grief hasn't been confined to agents. A competent craftsman who has been selling us regularly submitted a manuscript several thousand words over our limit for shorts and several thousand under our minimum for novelets. I wrote him that we liked the yarn but he'd either have to boil it down or build it up to somewhere near our requirements. His answer hit my desk this afternoon. It was a caustic diatribe against "arbitrary length requirements," which "reason" told him made for machine-like fiction, an execration to which he, for one, would never prostitute himself. Moreover, to be perfectly frank with me—which I trust he was—he had "damned little respect" for anyone who encouraged such literary turpitude.

The answer to this and many other things is the big point I want to get across to you: every neophyte whose ambition is writing to sell should spend at least a year in a magazine office. The salary wouldn't be much, but the training for the chap of average perspicacity and business acumen would mean, subsequently, thousands of dollars in cold cash. Note particularly the words "business acumen." The time has passed when the writer can be a medium of expression, and let it go at that. The competition is too keen. Nowadays the margin of success, commercially, is salesmanship, in every sense.

**H**OW do you market your manuscripts? I used to turn to the Handy Market List and run a finger down the line somewhat after this fashion: "Outdoor Stories—um-m, they use Westerns, all right, but want shorts only up to 6000, whereas my yarn is 9000 . . . . Trail Tales—Northerns only. That won't do . . . . Here we are! *Cactus Chuckles*—anything up to 80,000; two cents and better; right smart little book, too; looks fine on the newsstands. Let's go!"

It wasn't long before I changed that casual method of selection. Promptly therein-after my luck changed too, decidedly for the better. Since assuming the editorial thorns I have finally realized first of all how overwhelmingly the writer who doesn't shoot directly at a market is stacking the deck against himself, and secondly how few writers have managed to discover that fact. Brethren, the chances of your hitting any magazine you haven't read from cover to cover, analyzed, and digested, are one in fifty, no matter how good your story. It isn't enough for a yarn to be the general type and length featured by *Outdoor Stories*. It must adhere to *Outdoor Stories* policy, as distinct from the book's contemporaries and competitors. It must be *Outdoor Stories* treatment, too.

I write plenty of letters nowadays. About fifty per cent of them run, "I enjoyed your story very much, but unfortunately it's out of our field." Fifty per cent of the remainder aver, "Your story is in our field, all right, but it isn't the treatment we require for \_\_\_\_\_."

In my free-lance days, when some editorial mogul crawled out of his shell far enough to chirp, "I think you can hit us if you'll study our book," my tongue-in-cheek rejoinder invariably was, "Applesauce! He's tryin' to make an extra quarter for the firm."

Listen closely. More than half the manuscripts that come into our shop from every source, agents included, are distinctly and irremediably out of our field. Many others might ring the bull's-eye if they came within a hundred miles of the treatment we require. Strangely enough, we won't buy stories written in a style that would go over with the *Post* or *Cosmopolitan* or the *American* or *Everybody's*, or, yes, a number of the adventure magazines in our own field. I can assure you that the magazines men-

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tioned feel the same way about it, with reverse English.

We make no pretense in our shop to being erudite or even "literary" in the artistic sense, educational, or stylist. Our object is purely and simply to soften for a few hours the wrinkles of workaday care furrowing the brow of the Great American Mass, and we consider it quite an inspiring one.

Clean entertainment is our slogan. We do not publish what we personally feel the Mass should read for its soul's good, but what it wants to read. There's a subject on which we have notions decidedly our own. They co-ordinate closely with the box-office receipts. They determine our editorial policy.

If you consider us money-grubbers, we're very sorry. We plead guilty. We are. Now you and we both know it. We're printing to sell just as a great many of you are writing to sell. Our success, like yours, is in ratio to our ability to give the public what it wants. The difference lies largely in the fact that we pay you cash down, and chance our end of it. Yes, we gamble. If we win we rake in a pretty fat pot. But there should be some added inducement to gamble.

Don't butt your head against the stone wall of our policies. If you want to hit us consistently you will have to study our books and definitely ascertain the type, length, and method of presentation of the stories we're buying. *Study our books!*

When an ambitious youngster wistfully writes to inquire "what sort of stories" we're looking for—I get an average of thirty or forty such inquiries a month—dark pessimism lurks between the lines of my reply. Isn't it logical that the chap who asks so foolish a question lacks the sense to write a worthwhile yarn? Our books tell the story in more complete and lucid detail than I could in five single-spaced pages.

Instead of writing "for the magazines," as your friends put it, write *at* a magazine. If you're capable of producing saleable copy at all you'll swell your batting-average appreciably.

LOOKING at the matter from both sides of the fence, I've come to the conclusion that there are two distinct methods of

literary procedure. You can either write to express yourself or write to sell. Granting that the acme of success is the happy compromise, or that you will achieve success in ratio to your ability to compromise, I still believe that the average craftsman had best step out boldly on the one foot or the other.

If you feel that you have something highly individual and valuable to give the world, hop to it! Write as the spirit moves, then having writ attempt to place your stuff. If, on the other hand, you cherish no qualms anent pot-boiling, and seek first of all to earn a comfortable living by your type-writer, why chart your course accordingly. Develop business acumen. Adapt yourself sagely and sagaciously to editorial policies. Be orthodox. In a word, take every reasonable precaution that will help you write to sell *before you write*.

In order to adapt yourself to editorial policies it is necessary, of course, to know specifically what they are. When you have learned them through the medium of the magazines themselves, for the love of Pete be frank. Don't try to fool yourself and the editor with a story that is neither fish, flesh, nor good red-herring, neither inspired nor yet conspired. If you are of the terrible, terrible class that can prostitute its pen, do a good intelligent job of it.

Am I perorating in behalf of machine-made fiction? Not at all! I'm merely urging you to play cricket. You can't play cricket by football rules, and you can't play the *Post* by *True Confession* rules, or *Action Stories* by *American Mercury* rules. "Sure, any boob knows that!" Well, you wouldn't think so if you spent a few days reading manuscripts in our shop.

If you want to hitch your wagon to the august star of the *Atlantic Monthly* or *Scribner's* or *Harper's*, if you want to do *Post* or *Cosmopolitan* standard stuff, by all means sleep with the *Atlantic* or *Scribner's* or *Harper's* or the *Post*. If you are aiming at *North West Stories*, then tuck a copy of *North West Stories* under your pillow. Study your projected medium; assimilate it; yes, imitate its pet mode of presentation if you can. Don't worry about losing your immortal soul. You can no more throttle your individuality in story-telling than your taste in neckties; polish it, cultivate it, refine it, yes, but slay it—not much.

Remember that for all magazines, great and small, erudite and lowbrow, the story is the thing (Oh, sacred bromide!). The difference lies in type and technique. Don't try to blow glass with a chisel.

**B**EFORE sending out my first story, a few years back, I made a decision which I now realize was the most important business builder in my copy-producing career. I said to myself: "Editors will receive thousands of better stories than mine; that's something I can't help; but no editor is going to get any better-looking or more attractive manuscripts."

It is hard to gage the prejudice an attractive manuscript creates in favor of its author, but it's a substantial one. By "attractive" I don't mean a hoity-toity affair on expensive linen all done up with a blue silk ribbon; I mean clean copy, which is to say good English, punctuated and paragraphed to meet editorial requirements, flawlessly typed.

Sounds easy, doesn't it, like lesson one of the literary primer. Is it? Listen closely again. We buy sixty-odd stories a month, long and short, from, let's say, a shifting family of two hundred writers. Do you know one of the highest compliments within our power to bestow? It is contained in this sentence, tossed from one editorial worker to another by way of introduction to a writer: "If you should ever get pushed, remember you can send this lad's stuff down without editing." You can count the number even of our regulars who have received this accolade on the fingers of one hand.

Clean copy, from what I observe in our shop and hear outside it, is rare indeed. It should be the rule rather than the exception, for it is altogether a matter of pride and conscientiousness, not at all of ability. If you haven't enough self-respect to make your manuscripts mechanically excellent you're not going to get far, believe me, even though you're selling regularly.

The situation in our office is not far different, I fancy, from other adventure magazines. It's shocking! Culpable negligence ranges from inexcusable word abortions such as "evanescent nostrils," meaning, I presume, distended nostrils, and "he feared his men lacked indigent courage"—these examples culled from manuscripts recently submitted by two of our regulars!—through

chronic, sinful perversions of grammar and punctuation, to a maze of interlineations and dirty typing.

Early sales appear to be rather a curse than a blessing. They foster laziness. Not one in twenty of the stories I read, and they're the pick of the lot, is consistently good English, while the majority contain frequent passages which are not English at all. Don't talk to me about the erudite colon! My observation is that scarcely one writer to the dozen can properly handle the comma and period, while correct paragraphing seems to be a lost art.

This is no new condition, although it is perhaps not usual for an editorial worker to be so blunt about it. My disgust is largely the reaction of personal fastidiousness. I have always produced slowly and with tortured labors; I try to write English and find the task an arduous one. My own stuff is far from perfect, I know, but after the revelation induced by the flood of manuscripts through which my present duties force me to wade, if ever I return to freelancing I'll apply myself with zeal redoubled.

With us, fortunately for many writers, style and structure are secondary to story interest. Slipshod copy gets by if the yarn is packed with enough of the prime ingredients we require for our public to offset it. Thereinafter the amount of time devoted to whipping the story into shape rests with the conscience of the managing editor of the book for which it has been purchased.

Do writers consistently check up their work when it appears? I doubt it. Otherwise I should think they'd profit more consistently from hints left by the editorial pencil.

Whether or not you manage to sell, sloppy writing, as I have analyzed it, will damn you everlasting. It binds you with shackles of iron to a certain class and type of magazines, and before long will place you in none too good repute even with them. Every time I put through an example of poor mechanical craftsmanship I twinge. It seems to me we're hurting the author more than we're helping him. Certain of our regulars, for instance, are receiving the same rate today we paid them three and four years ago. Five years hence, if we're still buying from them at all, the rates will

not have improved, and they're not our best rates by a long shot. Figure that out.

Whenever I pick up a bit of clean copy—that is to say, am able to slip through the first three pages of a manuscript without having to cuss at something or other—my heart goes out in gratitude to the writer. He's sure of a personal letter, at the very least. So far I'm not swamped with correspondence.

IT'S customary for an editor to wind up with a recipe for the perfect story; at least, I've seen a lot of 'em try it. They assert a story should be this, that, and the other; they harp on original plot quirks, bona fide atmosphere, trenchant characterization, suspense, and so on. "Avoid the sin of mediocrity! Your brain child must be born of anguish and nurtured by soul-racking torment. Do not force your story. Let it germinate. Sleep with it, eat with it, drink with it. When you have brought a lustrous gem into being, then and then only send it in to me. I'll give you, well, maybe two cents a word!"

All very nice from the editorial viewpoint, but sheer piffle so far as the writer for the adventure magazine is concerned. He's lucky if he can average two cents a word for his stuff. He has to produce or starve. If he accepts the pompous exhortations foregoing he most assuredly will starve—or change his field.

In my opinion there's much to be said in favor of the good old hokum. Certain plots, embodying combinations of circumstance and a certain atmosphere, play on

correlated passions and emotions in human nature. The yarns that were "knockouts" in Homer's age are knockouts today and will be equally sure-fire knockouts a thousand years from now. It's merely necessary to throw the characters into contemporary garb.

Take, for instance, a good, square-jawed Yank. Ship him to any other country. Make him an object of invidious hate. Turn on the action. Crash! Zing! Boom! The smoke clears, revealing Yank astraddle of the works, with noblemen and generals indiscriminately recumbent. Racial pride! There you are. Worn out? Nonsense! It always has been and always will be a perfect bull's-eye for stage, movies, or fiction.

The Lord knows how many yarns have been printed about the Texas Rangers and the Royal Mounted. Old stuff, you bet. Just the same I'd use two Ranger and two Mounted stories in each issue of *North West* if I could pick up good ones. Why? Well, the Rangers and the Mounted are no longer organizations, so far as the American public is concerned. They are far more. They are symbols of *courage*, which is immortal.

Commercially speaking, you can stick to five plots and make a fortune. Commercially speaking again, be orthodox. Don't try to be "different" until you've found your place in the sun. Then you can afford the luxury. What raises the ante then, and sets the editors on fire, will lose the hand for you now. And the field for literary experimentation isn't the "outdoor" or adventure magazine.



## Writing for the Musical Journals

By A. C. E. SCHONEMANN

THE copy needs of most musical journals are such that the ambitious writer must first of all have a knowledge of music to qualify. This does not mean a technical training, but rather a general idea of fundamentals and the ability to develop leads and provide atmosphere that will interest the readers of music magazines.

The various journals in the United States that are musical in character range from the weekly that deals in sport news—reports of events as they happen from week to week—to the more conserva-

tive monthly which is in the market for manuscripts that deal with practical and educational material.

Many of the weekly journals have correspondents located in various parts of the country. They report from time to time the concerts, recitals, visitations by famous artists and activities of local organizations. Included in this group are such magazines as *Musical America*, 501 Fifth Avenue, New York; *Musical Courier*, 427 Fifth Avenue, New York; *Musical News*, 64 E. Van Buren

Street, Chicago, and *Musical Leader*, 901 McCormick Building, Chicago. While the bulk of the material printed in these magazines comes from correspondents, there is often an opportunity for a writer who lives in a city where there is no active correspondent. Often a fertile field can be developed in a college town when annual festivals are held and musical talent is mobilized from various sections of the country to participate.

Of the peculiarly specialized journals there is *The Etude*, 1714 Chestnut Street, Philadelphia, which has a very large following among students and teachers. A recent note from the editorial department of *The Etude* contained the following information: "What we really desire are articles which have the 'tell how' spirit; articles which come right to the point in giving definite directions as to how to do something that the average reader needs and needs badly; articles giving interesting little-known facts of practical significance. None of *The Etude*'s space is devoted to the criticism of musical artists nor to the discussion of abstruse musical subjects. Any writing, to be available, must be sound, lively and sensible."

Another magazine that specializes is *The Musician*, 901 Steinway Building, New York. Its needs are for technical and practical stories; it deals with the teachers' side and also carries articles giving the students' position in working out problems in piano playing, voice training and kindred subjects.

Of the band and orchestra magazines there are several of note. *The Metronome*, New York, and the Jacobs' *Band Monthly* and Jacobs' *Orchestra Monthly*, 120 Boylston Street, Boston, are among the best known. *The Metronome* is published about the first and fifteenth of the month and the Jacobs' journals are monthly. Both of these latter publications carry band and orchestra numbers but the text is the same in the band and orchestra editions.

The Jacobs' journals publish stories dealing with school bands, also various departments dealing with the violin, cornet, saxophone, drums, clarinet and other instruments. There is also correspondence from New York, Chicago and other cities. The market for the musical writer is not limited if he cares to report the numerous amateur and

school band contests held in the United States during the summer months.

*The Metronome* is similar in some respects to the Jacobs' journals in that it carries departmental matter in which there are questions and answers for saxophonists; articles dealing with school bands, band directing and notes from Chicago and reports of band and orchestra activities from different cities and towns in the United States.

Of the specialized musical journals there is *The Violinist*, 431 S. Wabash Avenue, Chicago, which thoroughly covers the violin field; *Crescendo*, Boston, which uses material dealing with fretted instruments such as the guitar, banjo, mandolin and ukulele, also *Melody*, 120 Boylston Street, Boston, which uses a great deal of material dealing with the piano and organ playing in motion picture houses.

*The Musical Quarterly*, 3 E. Forty-third Street, New York, uses articles on various phases of music, paying about \$4.25 a printed page on publication.

The rate of pay for most musical journals is such that the man or woman who aspires to write this type of copy will find it remunerative, provided regular reports of meetings or special articles are used at intervals. In the aggregate there is fair financial return to writing for musical journals and generally the consolation of having made a contribution to a specialized field.

*The Musical Courier*, according to my last report, has correspondents in different cities. It pays about \$8 per column.

As the lines are very often drawn closely about the type of material used in these journals, it is advisable to sound the editor out. Five years ago I suggested a series of musical notes from Chicago for one band and orchestra journal and it has been a monthly feature since that time. The publisher also agreed to the suggestion of using monthly band stories and today forty-two of these have appeared in print. Another editor accepted an interview dealing with song plugging. Of this series about twenty have been used and they have covered various phases of orchestra work, organ playing and song writing.

The crux of musical journal writing is to know the field and then write clean, intelligent and readable copy.

## Creation

BY FLORENCE H. MOORE

**O**UT of the radiance of Thought,  
At first nebulous, elusive,  
Ideas that tantalize and pursue;  
Imagery that startles your dreams  
And gives you no rest.  
There comes a spark

Out of the Infinite  
And Mind, enthroned  
In its limitless vastness,  
Calm in its strength,  
Makes of the commonplace  
A living, beauteous thing.

# Character Study for Fiction Writers

BY THOMAS H. UZZELL

*Former Fiction Editor, Collier's Weekly; Author, "Narrative Technique," Etc.*

If you were a student of portrait painting, you would spend much time studying the human face. You would work at the anatomy of the human body, especially the head, until you had mastered the proportions, planes, angles, tints, and what-not of the *appearance* of people. As a student of fiction writing the materials with which you work, the things you must master, are not planes, angles and tints, but the *different ways people act in given situations*. Your all-absorbing study, in other words, is *human conduct of the sort that reveals character*.

This study of human behavior is nothing more nor less than psychology. More narrowly, it is the psychology of the emotions and the psychology of reflective conduct. Every successful author must be, in some measure, a psychologist. In fact, a very noted psychologist, John Dewey, declares that "the novelist and dramatist are much more illuminating as well as more interesting commentators on conduct than the schematizing psychologist." Successful writers often claim that they have never studied character, that they simply trust their intuitions, never realizing that the very process of writing about people is, perhaps unconsciously, a process of systematizing knowledge concerning them. A good plot, in other words, is a character problem neatly solved. A fiction writer is a psychologist with an artistic purpose.

Very remarkable discoveries have been made by scientists in the last decades in the hitherto little-explored regions of human conduct, especially in the field of morbid psychology, and ambitious writers are today reading and studying this new knowledge. If they have any gift at all at expression such study can only be of benefit. This morbid psychology, as I shall show later on,

is of special value to the writer, for the simple reason that one of its revelations is that we are all a little "off" and if we understand serious psychopathic states, the near-insane, we can much better comprehend the very many people who are only mildly afflicted.

My purpose here is to suggest a very simple approach to the problem of character study for writers. How extremely difficult this is I am well aware; nothing in this world is more complex than human character; psychologists are today separated into definite "schools" which differ radically concerning fundamental matters of personality; and the world is full of credulous folk who claim enthusiastically that the truth about a person, future as well as past, can be told by the bumps on his head, lines on his hand, or the number of letters composing his name! I can only say that my suggestions have been found of value in teaching young writers to observe more closely the people about them and to use them more effectively in written narrative.

A good many character studies made at the start turn out to have no special literary value and some of them, because of the difficulty in getting enough data, can't be finished. Occasionally, however, the student is startled by the success of his method. In one such case a student of mine prophesied a suicide. Week after week she brought in accounts of the doings of a given man, and we talked over the pattern of his reactions at length. There were some morbid features. We knew his ambitions in life and we gradually came to see the impossibility of his ever attaining them. "There is nothing for him to do but end his life, that man," finally said my student, half jokingly. Before a week had passed she heard of his death by his own hand!

## THE AUTHOR & JOURNALIST

Another interesting case of the writer's processes preceding actual life concerned a study of a sixteen-year-old cash girl in a large New York department store. This girl's "main trait" was a weakness for falling in love with policemen's uniforms! We studied one of her infatuations with a "Casey on the beat." We made a plot out of the possibility of Casey's being appointed a plain clothes detective! Later this actually happened to the real Casey and the real heroine looked for another uniform—as in our story!

One of the very simplest and most fundamental truths about character is that "people are what they do." Upon this principle, in fact, is based one of the most brilliant and illuminating of scientific theories about character, the so-called "behavioristic" psychology, first elaborated by Professor John Watson of Johns Hopkins University. An older and long-held theory was that people are what they think, the so-called "introspectionist" school. The difficulty with this latter theory was that it made no allowance for one of the most inveterate tricks of the human animal—to say one thing and do another! It conceived of cerebration and behavior as separated processes—which isn't true. Most psychologists admit that we must watch not so much what people say as what they actually do to understand them. Their talk about themselves, then, becomes important only as an indication of their sincerity, and whether they really understand themselves. This principle underlies most of what here follows.

THE best guide to the truth about a man's character is what he wants, his desires, his motives. The most characteristic thing about a desire is that it is a tendency in the direction of procuring some kind of satisfaction or pleasure. Human beings have at the center of their beings the vital, gripping instincts—hunger, fear, sex, self-preservation, etc.—developed for millions of years in pre-historic ages, and by and large the very best avenue of approach to character is to try to discover how the given subject is trying to satisfy these vital, primitive instincts. For the vast bulk of mankind who most of the time seek satisfaction of their hunger for food and sex this is comparatively simple; but when we face

complex, highly educated people, the task becomes much greater; though even in their cases, too, an examination into the pattern of their pleasures is the surest guarantee of revealing what manner of folk they are.

A fact of great importance in understanding character is the resourcefulness and ingenuity with which a person goes about achieving these favorite objects in life. Such resourcefulness and ingenuity are functions of his brain capacity or, as we say, his intelligence. An ambitious student of fiction, to use a simple example, who deliberately wrote about things no one is interested in, would show low intelligence, while one who studied the methods of successful writers and tried them out systematically would show high intelligence. Intelligence, then, is a second very important point in character analysis.

A third character factor of equal importance as far as fiction writers is concerned is the subject's "rate of energy flow," or, simply, his force—sometimes wrongly called *will*—his ability to continue efforts without fatigue. Noted psychologists there are who claim that people differ among themselves more by reason of their different degrees of energy than by any other reason. People of brilliant achievements, they say, are most often people of average intelligence, but with high energy. "Persistence wins." The most common characteristic, on the other hand, of failures in life is their low energy: the day dreamers, the people with grand ideas, castles in Spain, the people who never hold to any pursuit very long, who are always getting new jobs with high enthusiasm and quickly losing them, blaming their failure on other people—such are nearly always the low-energy types; they simply "can't stick."

It will help us now, I think, to set down these three factors, indicating also their value to us in our study of personality:

### CHARACTER STUDY FACTORS

1. *Pleasures, desires, motives (life purposes)*  
Examine here the workings of instincts.
2. *Intelligence (life controls)*  
Examine here education in broad sense.
3. *Energy (life force)*  
Examine here endurance or want of it.

I USE the words "pleasures, desires, motives," because there seems to be no word that precisely expresses the sense intended. The words "habit," "tendency," "moral characteristic," "impulse," "trait," all contain something of the meaning. In psychological language it is a given individual's *special manner of responding to certain situations*. The mark of every trait is high sensitivity to some factors in the environment and low sensitivity to others. As a result of his appraisal he finally acts in a special manner that is the mark of the trait.

A simple illustration of the workings of traits would be the different ways three different people react to the sight of, say, an automobile. The first goes without needed clothes and puts a second mortgage on his house to buy an automobile; his trait would be "automobile madness." A second is an over-sheltered girl who is seldom allowed to step outside of an automobile when outdoors; she yearns to walk and run whenever she sees an automobile; her trait would be hatred of motor cars. A third person shrinks away whenever he sees an automobile coming, because he was once knocked down and seriously injured by a motor car; his trait would be fear of an automobile. Tracing out the acts of each of these people under the stimulus indicated would give us his trait pattern. This trait would show his pleasure reaction as far as an automobile is concerned.

What is there so difficult about this, you may be wondering. Anyone can "size up" another fellow's motives easy enough, you think. Not always! Your guess may be wrong! You see a man, for instance, continually tell others what a fine fellow he is. You know he isn't; he is conceited. What difficulty here? But wait. Let's take another case. Two men enter an office, say, applying for a job. Both speak of their qualities with high praise. Both are conceited, you say again. Not necessarily. One might be conceited, while the other one might be merely a clever self-advertiser who believed that he could land the job by playing up his own abilities, the pleasure principle here being not in telling of his qualities, but in hoping for the job.

Many a self-advertiser is not at all conceited. And many a conceited person has not the slightest instinct for self-advertisement. To distinguish between the two, we

should have to place them both in some other situation, where the self-advertiser would have no motive to "put himself in the headlines" and hence would not display his chief characteristic. In other words, we need to study his "case" further. Patience would be needed undoubtedly in observing him until we could get at the real motives behind his deeds.

Very many indeed are the puzzles in motives of this sort that you will run into. I know a young woman who met a young man who took her out motor riding. She fell in love at first sight. They were held up and robbed on a lonely road at night. The young man could easily have beaten off the unarmed thief, but tamely permitted the latter to take his own gold watch and the girl's diamond ring. Exasperated, outraged, the girl cut the young man dead, deeming him a fool and a coward, utterly beneath her contempt. Later she discovered that he possessed fine qualities, was generally liked, successful, resourceful in business. He was a physical but not a moral coward. Assuming that they wouldn't be robbed very often in life, she married him, and they are now very happy.

PURSUING such problems in motives such as these may seem to you to have no connection with story writing; these illustrations may seem to you mere puzzles artfully gotten up with no practical purpose. Far from it, I assure you! What is the chief difference between "pot boilers" and real art? Answer: the former give stereotyped, or false, the latter true interpretations of the motives of the acts narrated. The commonest stereotyped motivation is that found in all thrillers and movies for the hero's heroism. Invariably the hero is made to perform some deed of physical courage as proof of his moral courage, while nothing is truer of life than that those who perform deeds of physical value are seldom able to face the bigger, or moral crises of life.

Tragic indeed have been the proofs of this among our late war heroes. The leader of the "Lost Battalion," unable to face the strain of making a living, committed suicide. In a story I read recently a hero and villain were in an automobile race. The villain ran over a dog to win and the hero didn't. This "test" was the only one made to show

the difference between them! In a movie a lake was introduced for the sole purpose of giving hero and heroine a chance to swim with their clothes on to save a girl. The hero swam, the villain hesitated—it was enough; the audience was supposed to know all that was necessary about the characters of the young men, and the rest was devoted to the love-making scenes! No one can understand the falsities involved here who doesn't search into the real motives behind different kinds of heroic acts.

Many writers fail to see the truth about the people they put into their stories because of their moral bias. The bias undoubtedly befores the writer's vision of character more than anything else. By moral bias I mean not that they are too moral but that their moral views are too conventional, too dogmatic. Morality to them, as with the Pharisees, is a matter of outward form and ritual; they accept surface interpretations; they don't follow the rule of sound morality of taking into consideration all the facts in a given problem of conduct. For example:

A young man of my acquaintance is continually hounded by his church-going, pious father for being selfish. The young man is no more thoughtless or self-indulgent than the average healthy youth of his age, but he always loses out in the rather bitter arguments he has with his father. Because the latter has no vices obvious to the youth, such as smoking, drinking, late hours, and goes to church regularly, the son continues to believe in the superior moral position of his parent. Actually, however, the father is more selfish than the son: his church-going is only an outward ritual to gain moral stability for his business and enhance the credit of the firm of which he is the head; Christianity to him is chiefly a species of spiritual insurance, a sort of playing-safe for the hereafter; and while he doesn't distress his wife by staying out late nights as does his son, he continually nags her by bitter, subtle sarcasm because her existence makes it impossible for him to cut loose with other women.

Now a writer with moral bias, wishing to use this father and this son in a story, would proceed to make the former all right and the latter all wrong in his narrative. The story might fail; the writer himself on reading it over would realize that for some reason the characters didn't "ring true" and

would be at a loss to know what the matter was. "If I could only make the father more *human!*" he might exclaim, never realizing that all he needed would be to show some of the father's weaker side. He couldn't see this necessity because he would be too biased in favor of a man who goes to church regularly and expounds eloquently the doctrines of unselfishness.

ONE of the most amusing and at the same time puzzling of "twists" in human motives is that called "the emotional transfer." It is a commonplace with psychologists, but few writers know anything about it. Ignorant of it they are likely at any time to be completely misled in trying to understand what goes on among the people about them. Let me give an instance:

A woman in a neighborhood I once lived in quarreled with her neighbor. She based her complaint upon the other's playing her piano too late at night. Her neighbor was a fine pianist and seldom played very late. Nevertheless the complaining woman raised her voice, clenched her fists and broke into tears. Clearly such emotion was motivated by something more than distress at the piano playing. A study of the situation showed that the real motive for the emotional explosion was that the violent one hated the pianist for having a wealthier husband than she, and consequently more money to spend. Her jealous hatred she stored up, unexpressed, for months, and the piano playing offered an opportunity for it to burst forth. Hate the weather and kick the dog—such is the emotional transfer.

The other factors in character study mentioned above, intelligence and energy, are just as important as that of the "pleasure reaction," although space is wanting here to explain them fully. By intelligence I mean, of course, native wit plus breeding and education. Energy means the rate at which a given person can absorb and burn up oxygen in the blood, which bodily process determines largely a person's endurance or ability to withstand fatigue. The intelligence factor is much easier to grasp and identify than that of energy.

Many and many a person who has won renown in some art or profession or business, has been praised for his exceptional intelligence and his biographers probe elaborately for ancestral origins of his peculiar

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qualities of brain power, when the whole truth is that the man in question owes his achievements mainly to his excellent digestion! We have all heard of the boy dull in school who outstrips his companions in the race for success. How does he do it? Why didn't his teachers recognize his talents? His only talent was probably his "rate of energy exhaust"; he could sit on a chair in front of a desk—or typewriter!—longer than the others!

I know of a woman who was used as the prototype for the heroine of a successful novel. The author studied this woman for a long time before he could see what was really interesting about her. She presided in a happy home, loved her husband, took care of her children, enjoyed books, music, and in a desultory fashion helped a cousin of hers, a scientific man, with his laboratory work. Her energy was not high; she herself insisted she was lazy; and her pleasure reactions were quite ordinary. She was, in fact, discouragingly normal! The author had a wager up, however, that he could produce a book with her in the title role that would earn a certain sum of money. He interviewed her at length and was so much impressed with the sanity and wholesomeness of her answers, the rationale of her life, that he finally said to her: "I think you are a very intelligent woman." This was his clue. It struck him that most wives are not intelligent, and he wrote a story to show what a wife could get out of life when she put real brains into it. Here the intelligence factor was the important key to the secret of character.

Characters having low intelligence and low energy make up the tragedies of life. To make stories of them you have only to determine what their chief motive or pleasure-desire is and then indicate how their lack of wit and strength prevented their attaining it. An excellent example of the many such tragic cases in literature is the sketch, "Pictures," by Katherine Mansfield. It opens thus:

Eight o'clock in the morning. Miss Ada Moss lay in a black iron bedstead, staring up at the ceiling. Her room, a Bloomsbury top-floor, smelled of soot and face powder and the paper of fried potatoes she brought in for supper the night before.

"Oh, dear," thought Miss Moss, "I am cold. I wonder why it is that I always wake up so cold in

the mornings now. My knees and feet and my back—especially my back; it's like a sheet of ice. And I always was such a one for being warm in the old days. It's not as if I was skinny—I'm just the same full figure that I used to be. No, it's because I don't have a good hot dinner in the evenings."

A pageant of Good Hot Dinners passed across the ceiling, each of them accompanied by a bottle of Nourishing Stout. . . .

"Even if I were to get up now," she thought, "and have a sensible substantial breakfast . . ." A pageant of Sensible Substantial Breakfasts followed the dinners across the ceiling, shepherded by an enormous, white, uncut ham. Miss Moss shuddered and disappeared under the bedclothes.

Most noticeable here is Miss Moss's lack of energy. The rest of the sketch indicates that most of this lady's troubles arose from her weakness. Her desires here, as throughout the sketch, are revealed as quite simply for food and warmth. Her final tragic step is taken chiefly in order to get a good meal and a warm place to sleep and the high irony of the situation is created by the very fact that a woman who (unintelligently) believed herself clever enough to act in motion pictures should instead sell herself to secure satisfaction that millions of people take for granted as part of their daily routine.

Your first attempts at character study will doubtless be discouraging. Your "subject" will not perform worth a cent; the things he says won't tally with what he does; he will develop inconsistencies, and may at times even seem to be two or three people instead of one! The remedy is simply to keep at it. You may rest assured that your subject is *not* inconsistent. Every personality is a unit, and we know now that every bit of human activity, even dreams, has a reason and purpose in the given individual's life. You may be helped in your study if you bear in mind the following simple rules of thumb for analyzing people:

1. Be suspicious; don't trust your first deductions; remember that speech is used more to disguise than to reveal the truth.
2. As you make continued observations watch especially how certain impulses tend to be repeated again and again under different circumstances; the oftener such traits can be identified, the nearer you are to grasping the chief character patterns.
3. Study people, especially under dramatic stress or when they are facing crises under pressure,

forced to make decisions of importance. The traits revealed at such times are very apt to be the most important.

**I**N study of this sort you will benefit, of course, by reading some psychology. The books of most help to you, Professor John Dewey's "Human Nature and Conduct," and the more recent "Unmasking Our Minds," by David Seabury, will be difficult of comprehension without some grounding in general descriptive psychology. You will

do well, then, to begin with any standard college text-book on the subject, and a fairly good one is Professor Robert S. Woodbury's "Psychology."

Reading, however, will never make you a sympathetic interpreter of human beings. Living with them, giving yourself to them, being interested in them, will do more for you. Laboratory work is needed above all, and there is no better laboratory in the world than—your own home!



## Raising Boy Stories Above the Commonplace

BY RUSSELL GORDON CARTER

*Author of Boys' Stories, formerly of the editorial staff of The Youth's Companion.*



RUSSELL G. CARTER

are—from his point of view—commonplace. He can buy only a few; most of them he must return.

How can the writer of juvenile adventure stories get away from the commonplace? How can he construct a story that will rise from the mass and cause an editor to write "yes" on the envelope?

First let us consider the main elements of appeal in an adventure story: Situation, setting and characterization.

Situation, or plot, is the most important. There must be adventure, and it must be dramatic and sufficiently novel. But a good plot is only one asset. In that great mass

of manuscripts that reach the office of a boys' magazine are stories of adventure; adventure in abandoned mines, on the face of cliffs, in swift waters. In no other field of juvenile writings is the competition so keen. That means that most of the stories which come to an editor

of stories which an editor is obliged to return, there are many that have excellent situations. "A good situation, but—" is the comment on many envelopes.

Setting is not nearly so important as plot, but it is an element of appeal nevertheless. If the setting is vivid or picturesque, it may compel acceptance even when the plot is weak, though not often. A good many of the stories that an editor returns have splendid settings; some of them even have that rare quality, atmosphere.

Characterization, the third element of appeal, is almost as important as situation. Among that mass of commonplace stories, however, you will find few that have outstanding characters, few boy heroes who are more than mere names.

Characterization in an adventure story for boys is a rare jewel. Granting a good situation, the story that has characterization rises above the mass. Good character work, more than anything except plot, will cause an editor to write "yes" on the envelope.

To make it clear how valuable characterization is let us consider a typical plot: The boy hero falls down the shaft of an abandoned mine and gets out in a number of ways, often by cutting notches for his feet in the dirt. This kind of adventure usually has suspense. The boy in the mine tries and tries to climb out, gets close to the top,

falls back, succeeds, a des reader gains hi

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falls back, tries and tries again—and at last succeeds. Usually he is nobody at all except a desperate boy trying to save his life. Nevertheless, if the story is well told, the reader rejoices with the hero when he finally gains his freedom.

**B**UT how much more the reader would rejoice if he knew the boy! How much more interesting the story would be if the reader knew, for example, that the hero was thinking, not of himself, but of his mother: that he wanted to get out principally to save her the shock of learning of his death; how much more interesting if the reader knew that the hero was tremendously fond of bread and strawberry jam, and that even in his terrible predicament he could think of them with longing; or if he knew

that the boy hated to get his clothes dirty and thought of them constantly as he climbed—in short, how much more interesting the story would be if the reader knew any number of things about the hero that would make him something more than a name! A good analogy is the news story of an automobile accident. If you don't know the man who was killed, you may read the account with mild interest. If he is John Smith, who lives across the street, you are tremendously interested—especially if Smith is wealthy and you know that he always shrank from making a will.

All this seems very elemental, but it is a fact that characterization is in most cases ignored by writers of juvenile adventure stories. And yet it is the easiest way of giving a story distinction.



### Tabloid Reviews

(These books can be supplied by *The Author & Journalist* at publishers' prices, plus postage charge of 15 cents.)

HOW TO MAKE TEN DOLLARS A DAY WITH YOUR KODAK. By Paul Glenn Holt. *R. Snyder, Boston.* \$1.50.

Impresses us as useful and authoritative. Deals with methods of selling photographs to the local field, to news agencies and publications, and working up side lines. Sales talks and methods are outlined. Well illustrated.

WHY YOUR SCENARIO DOESN'T SELL AND HOW YOU CAN MAKE IT. By Leland Sheridan. *C. W. & C. G. Cook, Hollywood.* \$1.00.

A sensible discussion of the problem of breaking into the scenario field. Takes the stand that the barriers against "original" scenarios may be broken down if the aspirant produces good enough work. Even this viewpoint is rather too optimistic, we think, but the author is moderately conservative in the promise he holds out to readers.

THE COMEBACK. By Joe Mills. *J. H. Sears & Company, New York.* \$1.50.

Subtitled, "The Story of the Heart of a Dog," this tale by a Western writer, whose stories of animal life belong to the solid substratum of American literature, will hold the reader fascinated. The conflict centers around the struggle of an heroic collie between loyalty to a human master and the irresistible call of the wild, with love for a primitive mate thrown in the balance on the side of the ancestral wolf influence.

THE DESK REFERENCE BOOK. By William Dana Orcutt. *Frederick A. Stokes Company, New York.* \$1.50.

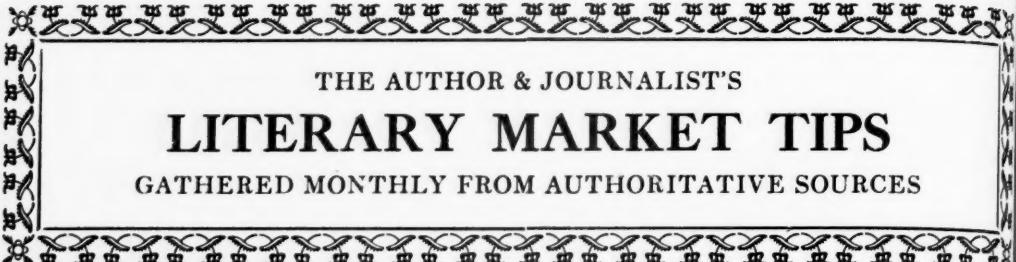
Every writer's library should contain an up-to-date, comprehensive reference book on punctuation, capitalization, spelling, and correct diction. This is one of the best. In addition, it contains useful chapters on relations of author and publisher, postal regulations, book mechanics, etc.

THE SPECTACLES OF MR. CAGLIOSTRO. By Harry Stephen Keeler. *Hutchinsons, London.* \$2.25.

While the plot of this 180,000-word novel in itself is very ingenious, the keenest interest centers in the satirical exposition of modern psychiatric methods. With the scenes laid partly in the bizarre setting of a lunatic asylum, the breathless pursuit of the mystery whirls the reader through a maze of weird adventures down into the dark realms of the subconsciousness. As instructive as a textbook on psychiatry, yet holds us by the fascination of the story.

THE RECLAMATION. By Edwin Brown. *The Four Seas Company, Boston.* \$2.00.

This vivid story of a homesteader is based largely upon the author's wide experience as a student of social conditions, particularly among the itinerant workers of America. The hero, a Norwegian immigrant, is victimized by land sharks, and his story is a powerful argument for legislation properly controlling the country's resources of land and water for the benefit of the settler.



## THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*True Western Stories*, 79 Seventh Avenue, New York, through Frank E. Blackwell, editor, announces a definite change in policy in the following letter to its contributors: "The policy of *True Western Stories* has been changed from its demand that all the stories be written in the first person, and, in addition, that they profess to be 'confessions,' narrations of true happenings in which the teller played an actual part. In future, the fiction in *True Western Stories* will be similar to that used in *Western Story Magazine*, any story available for the latter publication being available for the former. Also, the names of the authors of stories in *True Western Stories* will be printed under the title of their stories, on the contents page, and, when possible, on the cover of the magazine. This change will greatly broaden your market and give larger publicity to your name as an author. Please send us lots of stories, for we need them."

*Fiction House, Inc.*, 461 Eighth Avenue, New York, sends the following "red-hot" report of its market needs: "For *North West Stories*: One Northern novelette and Western and Northern shorts. We'd like to look at some short stories, 3000 to 4000 words, animal and sentimental pull effects favored. For *Action Stories*: Shorts, particularly Westerns; also a short Western novelette. For *Lariat Story Magazine*: Some high-tension shorts featuring double-barreled range melodrama and action."

*The Guild Publishing Company*, 584 Drexel Building, Independence Square, Philadelphia, announces the publication of a new monthly magazine early in the fall, the name of which will be released later. This magazine will use fiction of from 2000 to 3500 words in length, dealing with love and its temptations, but stressing the idea that the right way is the best way after all. These tales should be simply written, swiftly moving, and emotional. Also sentimental verse, of from 8 to 24 lines, will be used. "We are now in the market," writes C. M. Stuart, associate editor, "and payment will be made on acceptance at a rate slightly under 1 cent a word. Address contributions to The Guild Publishing Company.

*Wild Game Stories*, 22 E. Twelfth Street, Cincinnati, O., is a new bi-monthly magazine edited by Myron May. It uses illustrated stories of hunting, fishing, etc., both true and pictorial. Low rates are paid on publication.

*Mid-Western Banker*, formerly *Banker-Manufacturer*, 68 Wisconsin Street, Milwaukee, Wis., is in the market for technical articles of 500 to 2000 words pertaining to any phase of banking, securing accounts for banks, bank advertising, bond selling, investment business, etc., according to M. I. Stevens, the editor. "Payment is made on publication at 1 cent a word."

*Adventure*, Spring and Macdougal Streets, New York, sends its contributors a very illuminating letter announcing decided changes of policy, over the signature of Arthur Sullivant Hoffman, editor, who says in part: "The Butterick Company, including The Ridgway Company, recently passed to a new ownership, an independent one connected with no other publishing company. Under the old regime no progress was possible for our magazine. Conditions had become so bad that for six months I had been organizing a company to publish a new magazine of my own. The afternoon before my resignation was to have been turned in and the active stock-selling campaign begun, the change of ownership was announced. The prospects for *Adventure* under the new management are so good and I was offered so free a hand that, after earnest consideration, I gave up my own venture and am whole-heartedly engaged in building *Adventure* into the kind of magazine I have always dreamed of making it. Now its chance has come. There will be no magic transformation at the waving of a wand. It will have to earn its own way forward. But gradually and surely, with your help, it is going to be built into one of the best and best known magazines in the country. As it gains in circulation, and therefore in ability to pay more to authors, I do not intend to turn away to 'big names' to gain added momentum. Merit will be the test, with all the breaks in favor of our old writers. Promotion is the first need lots of it. And we're going to get it. Beginning with a better appearance we'll work our way to good paper and whatever else is needed. One feature that will please you is an enlargement of 32 pages per issue, 24 times a year. We can buy that much more material. So much for the package. It is *Adventure*'s writers and editors who must furnish the goods. How can we make *Adventure* better than it has ever been before? The following seem some of the chief needs. Will you tell me how you feel about them and add any others? First, some of the limitations should be taken off the material you can use for fiction. g

ing you a freer hand and richer, bigger field. Let's loosen up as to woman interest. Without using any slush, let's have more women in some of our stories and more stories with women in them, remaining open to stories without any. Not make love the main interest, but not bar it when it will make the story stronger. Continue just as clean and free from 'sex stuff.' Action continues our primary appeal. We've been proving for years that action and good literature are entirely compatible. The test of quality is whether it grows logically out of character and situation or just happens. We've been printing both kinds. Let's now bar out the 'just happens' kind entirely. Characterizing the book as a whole with action as main appeal, we can, however, open up more to appeals of character, theme, atmosphere. In particular, stories with any kind of strong 'human interest appeal,' asking only the atmosphere or setting of adventure and the outdoors. Still avoid the openly psychological story. All the psychology you please, but expressed mostly through action and dialog, not by wordy analysis. Why not use a few more fact articles than heretofore? And why not develop a new little field for contribution? Some time ago we stopped poems as 'fillers,' using only such as earned a place. Now we abandon prose fillers also. There will, however, be more openings of a page, half-page or even two pages. Let's use them for something distinctive and of real value. Fiction or fact. At a flat rate of \$25 whether small or large. What are your suggestions? Can you dig up an idea that will register you in *Adventure's* pages and policy for years to come? We'll keep it primarily a man's magazine by printing nothing that won't interest men. But we can stick to that, yet broaden it so as greatly to increase its interest for women. So much for a starter. Meanwhile we're wide open to MSS. of all lengths. The higher standard now to be applied to our fiction will eliminate the weaker stories, but with our inventory back to normal, and with the increased size of the magazine, we'll be buying steadily and in greater quantity."

*Thrilling Tales* is a new magazine to be published monthly in New York. Horace J. Gardner, editor, writes: "Will you kindly mention in your magazine that stories based on experience, either romance, mystery, or sex, are now being considered, with preference given to those containing between 2500 and 3000 words. Payments on stories will be in units of \$5 and \$10, according to the merit and length. Manuscripts are to be submitted to H. J. Gardner, Grenloch, N. J., until further notice."

*The Shepard Stores*, Boston 5, Mass., are interested in receiving plays which will take one-half hour to an hour to read over the radio, according to a letter from J. J. Fanning, Director of Broadcasting, Station WNAC, to a writer. The letter does not state whether payment is made.

*Wheeler-Nicholson, Inc.*, 373 Fourth Avenue, New York, announces the publication of a feature paper for newspapers, entitled *The Syndicator*, the purpose of which will be to syndicate material under a less expensive plan than heretofore. The announcement states that it will attempt to raise the quality of syndicated material by buying freshly written material in the open market as does any other periodical. The corporation has recently increased its capital stock in order to finance *The Syndicator*, and will probably be in the market for all types of feature material, whether in series or not. Rates, it may be assumed, will vary according to value of material and the name of author. Some specialized needs of the Wheeler-Nicholson syndicate were contained in a letter published in THE AUTHOR & JOURNALIST for May.

*Henry Disston & Sons*, Philadelphia, write: "We publish a house organ, *The Disston Crucible*. This goes to technical men—superintendents, sawyers and filers in saw mills. We are in need of technical or semi-technical stories of interest to these men, preferably experience stories, gathered from mills or wood-working plants, illustrated with photographs or diagrams. For stories of this kind—and this kind only—we will pay the best rates on acceptance. Can you put us in touch with any probable source of supply?"

*The Golden Book*, 55 Fifth Avenue, New York, Henry W. Lanier, editor, writes: "Yes, we are glad to consider poetry which the author thinks has merit, though I must say that the chances against any particular offering are naturally very great, since we have the range of the ages, and of all countries, before us for selection. Any material sent in will have our careful consideration, and, if available for our use, would be paid for at our usual rate of \$10 to \$25, depending upon the length and the nature of the offering."

*College Humor*, 1050 N. Lasalle Street, Chicago, H. N. Swanson, editor, announces: "The addition of more readers and better facilities has enabled us to give decisions on submitted material within one week's time. *College Humor* is very much in the market for glamorous stories about young love. They may be of any length, employing any kind of characters."

*The Stratford Company*, Boston, in filling out the questionnaire sent by THE AUTHOR & JOURNALIST for its Handy Market List of Book Publishers (which appeared in the November, 1925, issue), stated that its plan of remuneration for authors was through "royalties." This statement was evidently intentionally misleading, as contributors who have sent the company manuscripts have found that it responds with an offer to publish if the author will put up a substantial sum to defray expenses.

*The Independent*, 9 Arlington Street, Boston, Mass., "uses a small amount of poetry, for which it usually pays \$1 a line."

## Short-Story Technique

THE best book that has yet appeared on how to get good story ideas and make them into strong plots is "Narrative Technique," by Thomas H. Uzzell, former instructor of the short-story at Columbia University, former fiction editor of *Collier's Weekly* and author of stories in the *Saturday Evening Post* and other magazines. This text is now being used in fifty-one leading American Colleges and Schools of Journalism! "A practical course in literary psychology," Mr. Uzzell calls his book. It is the only text-book which fully explains the remarkably illuminating fictional psychology evolved by Professor Walter B. Pitkin of Columbia University, which practically all instructors in this field are now using, more or less. It is a complete course of instruction in plot making, and is full of common-sense advice. A copy can be had for \$2.50 plus postage, by sending direct to the author.

THOMAS H. UZZELL

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### THE WRITER'S MONTHLY

Edited by J. BERG ESENWEIN

*A Magazine of Real Help for all Who Write.*  
MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

Single copies 25 cents \$3.00 a year

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Springfield, Mass.

*The Torchbearer*, 810 Broadway, Nashville, Tenn., is a paper for girls between the ages of ten and seventeen, published weekly by the Methodist Episcopal Church, South. The editors announce: "We are at present in need of short-stories of approximately 3000 words. We do not want stereotyped stories commonly associated with Sunday-school literature—moralizing, sentimental tales in which goody-goody characters are the heroines. We do want wholesome stories dealing with athletics, outdoor camps, school life, or any of the numerous activities in which girls are interested. The plot should be convincing and full of action, the characters attractive and natural, and the style readable and bright. Short serials of two or four parts are sometimes used, though we do not need longer serials at present. We publish illustrated articles of 2000 words dealing with nature study, historical subjects, or biography. We also use short poems. Our rates have recently been increased, and we pay immediately upon acceptance."

*Southern Trade Press Service*, P. O. Box 1671, Atlanta, Ga., writes that it "offers a good market for special articles on Merchandising subjects suitable for trade journals, credits and collections, direct mail, window or interior store display advertising, salesmanship, buying, store management and equipment, system, etc. Articles should contain 100 to 1500 words; photos or other illustrative matter desired with all stories. Rates according to worth of article to us. We will make you an offer for any acceptable material and payment will follow promptly."

*True Confessions*, Robbinsdale, Minn., is in the market for some first-person stories dealing with working girls and their love problems. "Office romances and stories of business girls will be welcomed," writes Jack Smalley, "likewise we should like to receive some true stories dealing with girls who are employed in private homes. We have not been getting enough working-girl stories for our needs."

*Triple-X*, Robbinsdale, Minn., "notes a distinct lack of cow-country stories in both short and novella lengths," write the editors. "There appears to be a dearth of 6000 and 15,000 word stories. Yarns falling under either of these classifications will be received with open arms and given prompt consideration. We want some swift-moving action stuff in the 15,000 word class and padding will be rigorously objected to. In the order of popularity with us come Western stories; then mining, gold prospecting, North-woods stories; then South-sea and sea-adventure. Western stories involving mystery also are needed. We have cut out detective stories, intending to include some of this type by Westernizing detective stories. These *Triple-X* tips are guaranteed hot from the fire and we hope to get a good response on them from A. & J. readers."

*Laughter*, 584 Drexel Building, Philadelphia, "is in the market for witty, humorous, snappy short-stories up to 2500 words for which it pays 1 cent a word up; verse up to 40 lines at 15 cents a line; short miscellany up to 500 words; paragraphs 35 cents each; jokes 50 cents each; skits and anecdotes at variable rates. Payment is made the first and fifteenth of each month."

*Boys' Own Magazine*, 116 W. Thirty-ninth Street, New York, is now owned as well as edited by Herbert Hungerford. Under the new ownership, the first issue will be August. It will appear some time in June.

*Radio Digest Illustrated*, 510 N. Dearborn Street, Chicago, is now published semi-monthly. Evans E. Plummer, editor, writes: "We are in the market for a few non-radio fiction short-stories suitable for serial presentation, of 10,000 to 20,000 words, possibly 30,000 words, and non-fiction radio broadcasting feature stories 1000 to 1500 words, illustrated with action pictures, for which we will pay 1 to 5 cents a word on publication. Any good fiction will be considered. Humor and poetry of radio nature is accepted on name credit basis only. Nothing is paid for it."

*Roadside Profits* is a new monthly publication which appeared on June 1, devoted to roadside merchandising and catering stands. It is published by the Lightner Publishing Corporation of Chicago.

*Sun-Up—Maine's Own Magazine* has been announced for publication by Wood-Gate Publishing Company of which Stanton H. Woodman, of Portland, Maine, is president.

*The Christian Science Monitor*, 107 Falmouth Street, Boston, Margaret Ramsay, editor of the Home Forum page, writes: "The poetry used on the Home Forum page is paid for according to its intrinsic merit and suitability, each poem being considered by itself. There is no fixed rate as to length."

*Onward*, Box 1176, Richmond, Va., Laura E. Armitage, editor, reports: "*Onward* is for boys and girls from fourteen years of age through the twenties. We use short-stories and serials dealing with character development and ideals, paying fair rates on acceptance."

*Dairy World*, 608 S. Dearborn Street, Chicago, is in the market for dairy plant and merchandising-of-dairy-products articles of about 1500 words. These may include articles on milk, ice cream, butter, etc., unusual new plants, reducing costs, merchandising, etc. E. C. Ackerman, editor, reports that payment is made at 1 cent per word on publication.

*A. L. Burt Company*, 114-120 E. Twenty-third Street, New York, announces: "We do not print fiction of any kind from manuscript. All of our fiction is reprinted from original editions."

# THE S. T. C. NEWS

A Page of Comment and Gossip About the Simplified Training Course and Fiction Writing Topics in General

Vol. III, No. 7

JULY, 1926

EDITED BY DAVID RAFFELOCI

## HINTS TO WRITERS

### Winston Churchill Says Authors Should Write Four Hours Daily

Winston Churchill says that a writer should go to his room every day at nine o'clock and say to himself, "I am going to sit here for four hours and write." So reports Beverley Nichols in "Twenty-Five" (published by Doran Co., New York). Mr. Churchill was asked what the writer should do in case he had a headache or indigestion, to which Mr. Churchill replied, "You've got to get over that. If you sit waiting for inspiration you will sit there till you are an old man. Writing is a job like any other job—like marching an army, for instance. If you sit down and wait till the weather is fine, you won't get very far with your troops. It's the same with writing. Discipline yourself. Kick yourself. Irritate yourself. But write. It's the only way."

Nichols sees the wisdom in the foregoing advice and comments on it as follows:

"Advancing years have taught me that there is a good deal more than half of the truth in what Winston said. The ideal combination would seem to be a little of both spirits—the spirit that enabled Mozart to sit down, like an accountant, and write his divine melodies at his desk, and the spirit that urged Beethoven out into the woods and forests when the storm was at its height."

In the same book is an interesting passage about Somerset Maugham. This is said about his style, "It is no airy stringing of words, no naive and unstudied grouping of language. Like his philosophy, it has emerged from many experiments. 'I think I have at last got down to the bare bones of style,' Maugham said. 'I try to say what I have to say with the greatest possible economy of language. I used to be terribly elaborate and ornate. Now I write as though I were writing telegrams. And when I have finished, I go over it all to see what can be deleted.'

"I have been deeply impressed by 'The Way Past the Editor.' This booklet is characterized by sane common sense; a regard for the dignity of the art of letters; and that element of good breeding which restrains one from insulting the intelligence of one's fellow men. What a contrast your booklet affords to the blatant 'literature' sent out by the ..... with the name of ..... as a bait!"—A. S., Los Angeles, Calif.

Time, which is the author of authors.—Bacon.

## A Few Words of Gossip With the Editor

It is not extraordinary that some critics look with disfavor upon "schools of fiction" because their conception and understanding of them is very limited. For instance, there is the editorial writer for *Variety* who, in a recent issue, wrote that the writers' magazines carry all the helpful articles and hints that an embryo needs, and all that he could get regardless of how much more money he spent.

It is undeniably true that some so-called courses offer no more than merely helpful reading, but "schools" of this sort represent the weakness of the correspondence method, not its great virtue and strength. Anyone who enrolls for such a course, as the writer in *Variety* points out, is a victim. For a small proportion of the money expended he could secure a year's subscription to *The Author & Journalist* and also several very helpful books.

However, a real training course, a school for writers worthy of its name, uses "helpful articles and hints" as mere foundation for real training. Training does not mean lecturing, academical exercises in feats of memory or mere study of this, that or the other thing *about* writing. Training means that the writer develops his ability to write fiction by writing fiction, that he secures the interested, personal help of a professional writer and instructor, and in every way secures guidance, advice and assistance in writing and selling his fiction.

It is upon this definition of training that the Simplified Training Course is based. It is by living up to the letter and spirit of this definition that the S. T. C. has won world-wide acclaim as one of the greatest factors today in producing well-trained writers.

The director of The Simplified Training Course received this letter from a subscriber to *The Author & Journalist*:

"I have read your 'Conscious Short-Story Technique' and was much impressed by it. You seem to hit the vital phases of the game better than any of the rest of them. Your co-worker, Edwin Hunt Hoover, criticised some work for me and did it unusually well. Editor Hawkins gets out easily the best magazine for writers on the market, and his articles on the short-story are great.

"You and your compatriots in Denver seem to be really practical men, skilled in the various phases of the game, who are able and willing to help beginners in the right way."

## WHEN IN DENVER

### Writers Passing Through City Have Opportunity of Visiting Writers' Colony

The Author & Journalist's first annual summer Writers' Colony is under way. It is more than an experiment: it is the fulfillment of a long-realized necessity. Situated in the Rocky Mountains, the location is ideal for concentration, study and creative endeavor. Added to this excellent quality are the S. T. C. instruction and lectures that inspire, train and develop the writer to do his best work. And to make the situation even more satisfying is the opportunity for writers to associate with other writers in one of the happiest arrangements ever made possible for them.

During the present six-weeks period lectures will be given by E. E. Harriman, Dr. S. L. Joshi of Bombay, India, Arthur H. Carthart, Chauncey Thomas, Albert W. Stone, Willard E. Hawkins, Edwin Hunt Hoover, Harry Adler and other successful writers and editors. The instruction is under the direction of David Raffelock. Miss Abbie Bel Golden is the social director.

Many requests have been received that the lectures given at the Colony be published. This may be done so that writers unable to attend the Colony will still be given some opportunity to learn the message of the various successful authors who will address the Author & Journalist group.

Enrollments for the Colony are still being accepted for short periods. The Colony opened June 21, and it will be conducted until July 31. Writers stopping off for a week or a day in Denver should try to attend the Colony for such time as they have. Notify the S. T. C. registrar as soon as possible for reservations and report at The Author & Journalist office when you arrive in Denver.

"I wish to express my appreciation of the constructive criticism which comes with my returned assignments. It is so hard for me to tell whether or not my own work is any good. The S. T. C. is the *real thing*, and long may it flourish!"—R. F., Erie, Pa.

"The S. T. C. is great and I want to felicitate you on the fine work you are doing in both *The Author & Journalist* and the course."—G. W. S., New York City.

A writer has left Southern California for good because both he and his wife were fined for "walking." New York, he declares, offers greater freedom in this respect.

*The Outlook*, 120 E. Sixteenth Street, New York, Dorothy Chandler, the assistant managing editor, writes: "We are in the market for poetry, but unfortunately we do not have the opportunity for publishing it that we had in more leisurely days. Our rates run from \$10 to \$25, depending on the length of the poem."

*Western Woman and Rural Home*, Govan, Sask., has been absorbed by *The Saskatchewan Farmer*, Regina, Sask.

*The Chicagoan*, 111 W. Washington Street, Chicago, will not use fiction, its editors inform a contributor. Its rates will be only nominal until it has become established, the editors state.

Mail addressed to *Restaurant and Tea Room Journal*, 424 W. Thirty-third Street, New York, is forwarded to 80 Grove Avenue, Verona, N. J., and from there returned as unclaimed.

*The Woman Citizen*, 171 Madison Avenue, New York, Virginia Roderick, editor, writes: "We are in the market for poetry, but our rates of payment are low. We pay only from \$2 to \$5 for a poem, depending on the length and the value of the name. The poems must be specially adapted to the magazine."

*McClure's Magazine*, 119 W. Fortieth Street, New York, writes: "We shall not buy much verse, and in type it will be of the modern romantic. Our rates are 50 cents a line."

*M. A. Donohue & Co.*, Dearborn and Polk Streets, Chicago, book publishers, report: "We regret to advise we are not in a position to undertake anything new in the way of manuscripts as our manufacturing schedules are so complete and we have so many manuscripts on hand."

*Business Law World*, combined with *Current Business Reports*, is a new periodical brought out by the Commerce Clearing House of Chicago, also publisher of *The National Income Tax Magazine*. *Business Law World* will be devoted to legal and economic phases of everyday business transactions told in a non-technical manner.

*The Bruce Publishing Company*, St. Paul, Minn., publisher of *Northwest Druggist*, *Candy and Soda Profits*, has recently purchased *Commercial Bulletin* and *Hardware Trade*, formerly publications of the Commercial Bulletin Company, also of St. Paul.

*Sunset*, 460 Fourth Street, San Francisco, writes a contributor: "Our humor page has been discontinued for the present. Our verse file is full to overflowing with accepted verse for which we can not find space in the magazine."

*McCall's Magazine*, 236-250 W. Thirty-seventh Street, New York, Dorothy Gills, associate editor, writes: "We are quite a bit overstocked with poetry just now, but are willing to read and report promptly on any submitted verse."

*Northwest Miller*, Minneapolis, Minn., reports: "For contributions, our minimum figure is 1 cent per word, although exceptional material frequently commands more. Photographs are paid for liberally, varying according to availability and character. We buy very little original humor." Carroll K. Michener is managing editor.

*10 Story Book* has moved from 440 S. Dearborn Street to 1321 Addison Street, Chicago. It is reported to be much behind in its payment for published material.

*Moving Picture Stories*, 168 W. Twenty-third Street, New York, reports: "We purchase poetry for fillers once in a great while at the rate of 10 cents a line, so ours is not a very fertile field for a professional writer. All other contributions, except the first-person love stories, are written by our own staff of writers."

*The Quill*, the Magazine of Greenwich Village, 76 Elton Street, Brooklyn, N. Y., announces that Henry Harrison has assumed editorship. Robert Edwards, former editor, will remain as art and contributing editor. E. Ralph Cheyney is associate editor. No payment will be made for accepted manuscripts.

*Fore An' Aft*, Huntington, L. I., N. Y., is a new monthly magazine devoted to cruising, fishing, boating, ships and the sea, and edited by William Atkin. Articles of 1000 to 5000 words, short-stories, and verse of the sea, are desired. Payment for material is made on publication, probably at low rates.

*Whiz Bang*, Robbinsdale, Minn., "is seeking original poetry up to 125 lines, that follows the style and text of the 'Smokehouse' variety that this magazine publishes each month. As heretofore, *Whiz Bang* is always in the market for bright, original humor, epigrams adapted to Captain Billy's farmyard philosophy feature, song titles, toasts and examples of the old-time humorous square dance calls. At present this magazine is not buying any cartoons. All contributors may be assured of prompt reading on manuscripts and an immediate check for all items accepted," writes E. J. Smithson, associate editor.

*Savings Bank Journal*, 11 E. Thirty-sixth Street, New York, J. C. Young, editor, and Frederick O. Schubert, associate editor, "is interested in getting material of specific interest to savings banks such as intelligently written discussions on methods of operation, advertising and business stimulation ideas. Our rates," writes Mr. Schubert, "average 1 cent a word on publication. Articles should contain from 1500 to 2000 words. We do not use the ordinary cut-and-dried variety of business management and operation articles."

*The American News Trade Journal*, 131 Varick Street, New York, Arthur Tienken, editor, is not in the market for material.

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By Paul Glenn Holt

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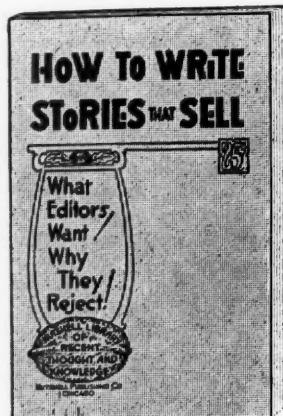
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*National Taxicab & Motor Bus Journal*, 120 Anne Street, Chicago, "pays 25 cents per inch, or approximately  $\frac{1}{2}$  cent a word, for technical articles of 1000 words on taxicabs and motorbus operation and maintenance, accompanied by photographs," according to George M. Sangster, Jr., editor. Payment is understood to be on publication.

*The Delineator* and *The Designer*, Spring and Macdougal Streets, New York, will be combined in one publication, effective with the November issue, according to an announcement by S. R. Latshaw, president of the Butterick Publishing Company. The combined publication will be known as *The Delineator*.

*Magazine Dealer & Distributor*, 116 W. Thirty-ninth Street, New York, "will be a very small trade organ, accepting no paid contributions, but composed entirely of items and material supplied by dealers and distributors," writes Herbert Hungerford, publisher.

*The Hubbard Publications*, which include *The American Art Student*, *Art Lovers' Magazine*, *Cartoons and Collegian Fun*, and *Stage & Screen*, are now published at 248 W. Forty-ninth Street, New York. *Stage & Screen* has suspended publication for the summer.

*National Thought*, 823 Fifteenth Avenue, So., Minneapolis, Minn., a "get-rich-quick" undertaking which Harlow Ross announced for publication in December, has been abandoned. Correspondence is returned marked "Moved, left no address."

*Hi-Jinks*, monthly, 1645 Hennepin Avenue, Minneapolis, Guy F. Humphreys, editor, Andrew F. Lockhart, associate editor, reports no market at this time. After August 1st it will want short skits, humor of all kinds, drawings, some verse, but no fiction.

*W. W. Norton & Company* is the new name of The People's Institute Publishing Co., 70 Fifth Avenue, New York. It specializes in scientific books.

*Ice and Refrigeration*, 5707 W. Lake Street, Chicago, "desires only original articles, or news matter that reaches us in advance of publication elsewhere," writes J. F. Nickerson, editor. "Payment is made on publication and the rate depends upon the character of the material. Articles must refer directly to ice making, cold storage, etc., and applications of refrigeration to the various industries."

*The Bankers Monthly*, 536 S. Clark Street, Chicago, is in the market for articles on bank methods, general banking for the bank executive, operational articles, and short-stories with financial or bank atmosphere. A. C. McPhail is editor. Material is bought at 1 cent a word on publication.

*Southern Banker*, Atlanta, Ga., "can't possibly use all the material it now receives," according to the editor, Haynes McFadden.

*Junior Life*, Box 5, Station N., Cincinnati, Ohio, has replaced *Pure Words* on the list of the Standard Publishing Company. It is a weekly paper for children from 9 to 12 years old, using short-stories, verse and articles of general interest and paying up to  $\frac{1}{2}$  cent a word on acceptance.

### Prize Contests

*The Harmon Foundation* announces that a prize of \$500 will be awarded to the author of the article appearing in 1926 in any American newspaper or periodical which, in the opinion of the judges, makes the most distinctive contribution of the year to social or industrial welfare in the United States. Articles must be submitted by mail in their printed form by the author or editor and reach Jury Harmon-Survey Award 2, c/o Harmon Foundation, Room 710, 140 Nassau Street, New York City, prior to December 30, 1926. William Allen White is one of the judges.

*The Forum*, 247 Park Avenue, New York, announce a prize of \$250 for the best paper on the affirmative side and \$250 for the best paper on the negative side on the question: "Is It Right to Break Unjust Laws?" Contributors are asked to concentrate on constructive argument instead of moralizing, for example: "It is right because (1) The individual conscience is more important than the state. (2) All human progress has been accomplished by martyrs who broke the law. It is not right because (1) It is treason to the state. (2) It is subversive of individual morals. *The Forum* suggests: "Perhaps you like to play checkers on Sunday afternoons—and live in the state of Massachusetts. Or buy cigarettes—and live in Kansas. Or drive through sleepy villages on holidays at a swifter speed than six miles an hour, etc." Papers should be not less than 1000 nor more than 1500 words, typewritten and name and address written plainly. No manuscripts will be returned. Contest closes July 15, 1926. Address Debate Editor, *The Forum*.

*Encyclopaedia Britannica* announces a prize of \$50 to be awarded for the best educational game, puzzle or intelligence test submitted before midnight July 15, 1926. The prize will be awarded for originality, possible popular appeal, practicality from the publishers' standpoint, and style—the judgment of the American editor of the encyclopedia being final. Other plans and games which may be considered worthy will be paid for at the rate of \$10 each. The announcement comments: "The rise of this most recent parlor entertainment is probably in part a result of the professional use of intelligence tests. Just as cross word puzzles served to enhance the study of words and to enlarge vocabularies, the amateur mental tests and games of fact are cultivating wider information and cultural interests." Material submitted for the contest should be addressed: Contest Editor, The Encyclopedia Britannica, 342 Madison Avenue, New York.

## A SYMPATHETIC CRITIC CAN HELP THE WRITER IN UNTOLD WAYS

*The Author & Journalist Literary Criticism  
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Writers*



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THE PUBLISHERS of THE AUTHOR & JOURNALIST feel that they are exceptionally fortunate in being able to offer to writers the services of a keen, sympathetic broad-gauge man of high ideals, such as Mr. Edwin Hunt Hoover, who is in charge of the department of literary criticism. Mr. Hoover attacks the problems of clients not in an academic manner, but from the standpoint of practical experience. For several years past he has been writing and selling steadily to exacting magazines, and his yarns may be found every month in such publications as *Complete Story Magazine*, *The Frontier*, *Short Stories*, *West*, *True Western Stories*, and *Adventure*. His help is of the kind that only writers who are actively in the game can give to others of their craft. Grateful letters that reach us daily from clients of the bureau—professional writers as well as beginners—testify to the value of his criticisms.

In line with THE AUTHOR & JOURNALIST's policy to open its advantages to the widest possible number of serious students, the fees for Mr. Hoover's constructive criticism (including marketing advice) are extremely moderate.

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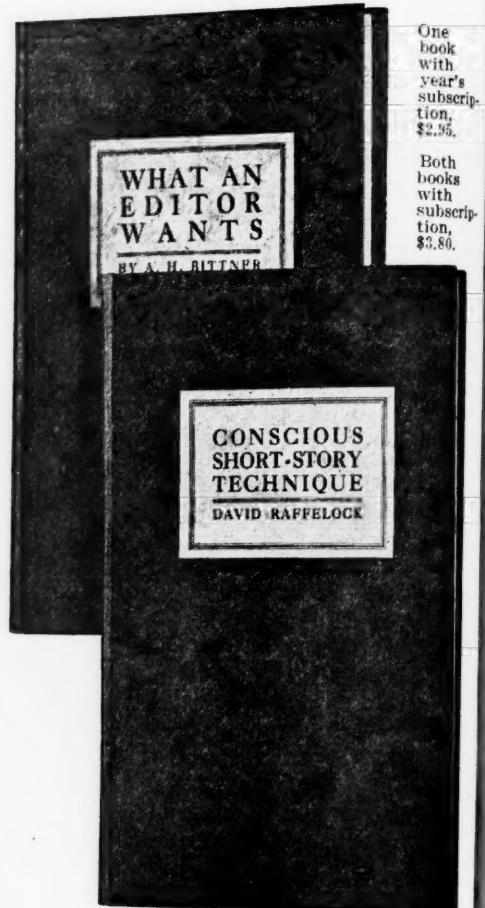
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#### Other Recommendations, and Prices Postpaid

**Fundamentals of Fiction Writing**, Arthur Sullivan Hoffman. \$2.15.

**Fiction Writers On Fiction Writing**, Hoffman \$2.65.

**The Business of Writing**, Holliday and Van Rensselaer. \$2.15.

**Plotting the Short-Story**, Culpepper Chunn. \$1.10.

**The 36 Dramatic Situations**, Polti. \$1.65.

**Writing to Sell**, Edwin Wildman. \$2.15.

**The Author & Journalist** 1839 Champa St. Denver, Colo.

*The American Legion Weekly*, Indianapolis, announces a first prize of \$350, second of \$150, and third of \$100 for the best essays by Legion members, in not over 400 words, on "Why I Want to go to France in 1927 With The American Legion" (i.e., for its convention). Essays, written on one side of the paper and bearing name of writer, his Legion post name and number and his home address, must be postmarked before or on September 15, 1926. Mail to Contest Editor, American Legion News Service, Indianapolis, Ind. None returned except at express request of writer and if sufficient postage is included.

*The Sunday Tribune*, Chicago, Ill., asks, "What is your idea of an ideal vacation?" We'll pay you \$1 for every letter we print.

*The Oracle*, P. O. Box 9, Wall Street Station, New York, announces that it will award a prize of \$10 for the best Petrarchan sonnet published in it during the next ten months, prizes of \$10 and \$5 for the two best short-stories, not over 300 words in length, published during the same period, and \$5 for the best lyric. *The Oracle's* contests were, on first announcement, open to subscribers only, but following a letter from THE AUTHOR & JOURNALIST, which refused to give publicity to such a contest, the editor, Reginald V. Spell, wrote that the rules had been changed and there were now no restrictions whatsoever on those who wish to participate.

*Collier's*, 250 Park Avenue, New York, in its "Take It or Leave It" department, 250 Park Avenue, New York, is paying \$10 each on publication (no MSS. returned) for "Night Letter" novels boiling down a novel or burlesquing the style of a best-selling writer in 50 clever words or less. (Do not count title or author.)"

*The Review*, care of the Y. M. and Y. W. H. A., Broad and Pine Streets, Philadelphia, which recently announced prizes for short-story, essay, poetry and one-act play contests, all ending April 1, 1926, reserved the right to publish, without further compensation, any matter submitted in the contests. This unfair (and, we believe, illegal) restriction was not known to THE AUTHOR & JOURNALIST when the contest was announced.

*Walter Clare Martin*, Box 8, Vanderveer Park Station, Brooklyn, N. Y., makes this further announcement concerning his \$1000 poetry contest: "All poems are taken from the Award box and submitted to what might be called the Assassination Committee. Every trashy poem, every commonplace poem, every piece of plagiarism, every religious effusion suggesting a Daytonian mentality is hung, drawn and quartered, and chucked into the hopper. Every piece of work in prose or verse that carries beauty or power or originality is saved for further grading. Several persons do this grading. Some of them are eminent; some unknown. Some highly educated, others just folks. No one is allowed to know what grade a poem gets from

anyone else. The marks given are *Medium* and *Good* and *Superior*. All poems which have been marked *Medium* by every grader are laid aside; but not destroyed without a second reading. The *Good* and *Superior* works go to Mr. Martin. He goes through them in an effort to detect one that suggests genius, suggests that the author has a gift, transcends the ordinary. Sometimes he finds a poem which impels him to remark: 'This work is very faulty in spots; but it hints at something much greater. Write the author advising another submission on another theme.' Mr. Martin's profoundest hope is to unearth something immortal. It is for this that the \$1000 award was offered. Not to pay the author for the poem—nothing will be bought or sold—but to give the author a few months' leisure to complete what is nearest his heart; something, probably, which will not have an immediate market. The \$100 offered for the best poem submitted, whether great or commonplace, is merely incidental. It will be awarded, if no magnificent work is found. But the aim is to unearth a Shelley or potential Milton, now unheard amid the rumble of the vast machine. A resume of the rules follows: Poems and works of rhythmic prose may be sent to Walter Clare Martin, Box 8, Vanderveer Park Station, Brooklyn, N. Y. Three may be sent; together or at intervals; none more than 1000 words. Authors should send the poems in their own names; not dealing with agents, as nothing will be bought or sold. An award of \$1000 will be paid at once to any unknown author whose work appeals to Mr. Martin as obviously great or immortal. If no such flare of genius is observed by December 31, 1926, \$100 will be awarded to the author of the poem that Mr. Martin and his associates consider the best of those submitted. About 3000 poems and prose pieces have been submitted to date."

*Sunset*, 460 Fourth Street, San Francisco, Cal., is offering \$25 for the most convincing and \$5 for each published letter not over 500 words, stating why you think your town is the finest or best small city in the West—if it is in one of the eleven Far Western states and its population does not exceed 20,000 in the 1920 census.

*Better Homes and Gardens*, Des Moines, Ia., offers \$1 for each letter of suggestion selected for publication in its new "Thrift For Every Home" department.

*Sims Malt-O-Wheat Company*, 964 Raymond Avenue, Minneapolis, Minn., offers \$100 in prizes to boys and girls under fifteen who submit before August 1st, 1926, letters of not over 200 words, giving reasons why they like and should eat Sims Malt-O-Wheat. Each letter must be accompanied by five fronts of Sims Malt-O-Wheat packages.

*The Delineator*, Butterick Building, New York, "Savers" Editor, pays \$5 each for acceptable hints from successful housewives on saving dollars and hours.

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(\*Founder of The Editor)

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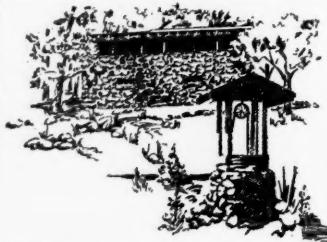
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Manuscripts submitted only to "pay-on-acceptance" periodicals.

Each manuscript must be accompanied by a reading fee of \$1.00 for the first 5000 words, 20 cents for each thousand words additional. Inclose return postage.

The reading fee entitles the writer to a brief critical opinion (not a full criticism) of manuscript if it is not accepted for marketing. The agency ordinarily will not attempt to market verse or photoplays. For selling a manuscript 15 per cent commission is charged; minimum commission, \$3.00.

### Agency Department

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Years of 1922, 1923, 1924, 1925

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Address The Author and Journalist

Judge, 627 W. Forty-third Street, New York, offers prizes of \$250 to \$10 in an advertising "slogan" contest, explained as follows: Pick out your own product and think up a good snappy slogan to go with it. It can be an original one or a well-known one. Paste the picture of your product and its accompanying slogan on a piece of white paper, as indicated in the sample (published in June 19th and probably later issues). You may submit as many products and slogans as you wish, but each must be on a separate sheet of paper. Send to Slogan Editor. The slogans which in the opinion of the judges are the cleverest and funniest will be awarded prizes. Contest closes August 20th at midnight. A board of well-known advertising men has been selected to act as judges.

The Household Magazine, Topeka, Kan., in its department, Around the Family Table, is offering prizes of \$5 each for the three best letters on the subject, "My Vocation and Why I Chose It." No word or time limit is announced. Address Rachel Ann Neiswender.

Associated Salmon Packers, 2500 L. C. Smith Building, Seattle, Wash., offer prizes totaling \$1000 "for the most delicious, dependable ways to serve canned pink salmon." Prizes are \$500, \$100, \$40, \$20, \$15, twenty of \$10 each and twenty-five of \$5 each. Contestants are asked to state whether the recipe has been tried by them, how many persons it should serve, total cost of preparing recipe and indicate brand of pink salmon preferred by sending label. Contest closes August 31, 1926.

Liberty, 247 Park Avenue, New York, is offering \$1000 in prizes for cover-titles.

An unusual number of important novel contests are now open to authors who enjoy pitting their ability against the enormous competition which large prizes engender. Complete details of the following have been printed in past issues of THE AUTHOR & JOURNALIST.

Harper & Brothers, 49 E. Thirty-third Street, New York, offer \$2000 in addition to royalties for best novel. Closing date February 1, 1927.

Little, Brown and Company, 24 Beacon Street, Boston, offer \$2000 for a novel for the Beacon Hill Bookshelf series. Closing date March 1, 1927.

The Atlantic Monthly, 8 Arlington Street, Boston, offers \$10,000 in addition to royalties for a novel. Closing date February 15, 1927.

McClure's, 119 W. Fortieth Street, New York, offers \$25,000 for a novel adapted for magazine and book publication, and motion-picture production. (Prize awarded jointly with Cosmopolitan Book Corporation and Cosmopolitan Productions). Closing date January 1, 1927.

Frederick A. Stokes & Co. and The Forum, offer \$7500 in addition to royalties for a biographical novel. Conducted through Curtis Brown, Ltd., 116 W. Thirty-ninth Street, New York.

Dodd, Mead & Company, Pictorial Review and First National Pictures, Inc., offer \$16,500 net, plus royalty, for a novel. Closing date October 1, 1926. Conducted through Curtis Brown, Ltd.

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## Queries and Comments

### BEST (?) STORIES

If all things are merely comparative, as they are, then the ending "est" is impossible. Everything is therefore necessarily "er." To drop from the abstract and cosmic to the concrete, down to the pavement, so to speak, there is no best story—or man, government, God, machine or anything—because if all things are relative, one is only better or longer or stronger than another of its kind. And different kinds, as Huxley remarked about comparing cabbages and billiards, cannot be compared. So give up the hunt for the best story, or the best in anything. The best is only the end of the circle.

No better nor keener bit of condensed instruction about writing exists than Kipling's "In the Neolithic Age." The last verse sums up thus:

*Here's my wisdom for your use, as I learned it when the moose  
And the reindeer roared where Paris soars tonight:  
"There are nine and sixty ways of constructing tribal lays,  
And every-single-one-of-them-is-right!"*

Beat that if you can. The power of Kipling is in suggestion, hence so many fail to grasp his hints, just as Hugo's strength is in contrast, and those few leaping verses of Kipling's about writing each contain a rhetoric in itself—for those who can understand. Otherwise, there is no use trying to write. A one-armed man might as well play the violin.

There is no best way to write. Personally, I use various methods of word building, to fit the need, just as one uses several kinds of bait to catch different kinds of fish. One good friend of mine approves or condemns what I do almost solely by its sense of unity, which in itself implies more or less clearness. But there are other ways of saying things than is done in the multiplication table—such as are found in Kipling or Carlyle or Omar. One is neither better nor worse than the other, any more than a coonskin overcoat is better or worse than bathing trunks. It all depends on what the writer is aiming at, or for whom he is fishing, to hash metaphors nicely, to illustrate, suggestively, the preceding lines.

The best is that over which they quarrel the most.

CHAUNCEY THOMAS, *Denver*.

### TWICE-SOLD TALES

THE moot question of whether or not an article-writer may dispose of other versions of the same material, possibly with other prints of

the same photos, to additional publications besides the first one buying his stuff seems to resolve itself into this: Yes, but not to a competitive publication, or one in the same field, even local. Local newspaper publication does not seem to kill all angles of material for certain types of magazines, at least. However, it is well to have an understanding with the editors with whom you are dealing.

"Go ahead and dispose of the story to anybody in any way you like," replied a national farm magazine editor to a query on that point—referring to illustrations and a brief story covering a new machine for marketing a certain farm product—"barring only farm papers of all classes until the story gets printed."

That leaves the door open for a local daily, a national grocery magazine, even a national scientific magazine.

RAY W. FROHMAN.

### "DON'T YOU BELIEVE 'EM!"

WHEN everybody urges budding authors to "lay off" tragic and gloomy and morbid subjects if they want to sell stories, and stick to love and humor and happy endings—

Don't you believe 'em!

In my first five years of short-story struggling I have written fifty-eight stories of all possible sorts, and have sold (so far) twenty-seven of them.

When I started to write, I was enamored (and still am) of humor. To write like 'Gene Rhodes, Sam Adams, P. G. Wodehouse, and Elmer Davis was (and still is) my highest ambition.

But my actual sales, during these five years, tabulate as follows:

Crook and crime-wave stories, 12.

Murder yarns and tragedies, 10.

Happy endings, 4.

Humor, 1.

To be sure, I got off on the wrong foot by selling as my first story a crook yarn with a tragic ending, which, of course, started me to writing more crook yarns with tragic endings. And, of course, it may be argued that I couldn't write humor anyway. But to my mind those figures mean something more than that.

Tragedy is a broader basic emotion than humor; action is easier stuff for the amateur than philosophy, characterization, atmosphere, or humor. All readers will be stirred by "battle, murder, and sudden death"; all will not be amused by the same laboriously contrived comedy.

So if you want to sell stories, and your talents

seem to lie in vivid descriptions of weird crimes, brutal murders, death-dealing weapons and missiles, nerve-racking pursuits, physical combats, corpses, blood, and all the other paraphernalia—why, go to it!

And if anybody tells you that you've got to give your stories happy endings or the editors won't take 'em—

Don't you believe 'em!

KENNETH DUANE WHIPPLE



### WE CAN'T HELP PRINTING THIS ONE

Dear Editors:

Before starting in on my morning's work, I want to do something that I have meant to do for lo! these many moons, and haven't stopped before, to do. (English as she is spoke!) Meaning that I want to say my very nicest, and most sincere "thank you!" to THE AUTHOR & JOURNALIST for all the millions of nice things it has done for me in the past three years.

I started writing fiction in September, 1923. Since then, I have sold some three hundred or more stories and novelettes at from one cent to five cents a word. And I can point to the columns of the A. & J. as having helped me to sell at least seventy-five per cent of these!

The "Market Tips" have been literally worth their weight in gold to me! Through one little modest "tip" two years ago, I formed a connection with a magazine of which I had never heard prior to that "tip," and since that time, I have had a handsome check from that magazine every single month. So far, this year—and this is the first of June—I have had something over two thousand dollars from that magazine alone. Through another "tip" I sold a three-thousand-word story that had seven rejections, receiving for it \$150, or five cents a word!

The June issue has just reached me, and I could have shrieked for joy at Bittner's article on "The Author's Agent," for it is something that I have needed for more than a year. I've been puzzled and harassed by the effort to decide whether to go ahead handling my own stuff as I have been doing—and Mr. Bittner's article seems to clear it all up for me.

I'm a modest sort of writer—the major part of my stuff sells for from one to two cents a word, with an occasional three to five-cent splash. I have handled my own output for three years, and have built up a friendly connection with three big publishing houses—and am beginning on a fourth—that take practically everything I turn out. And I have formed every single one of those connections solely through the A. & J. I become almost maudlin when I start telling you how much this magazine has meant to me—but I had wanted to write for years and years—I was plodding along at twenty-five a week, in a newspaper office, working from eight until five, with no immediate hope of ever getting out of the grind. I dis-

covered the A. & J. in June; in September I sold my first story, and by December of the same year, I gave up my salaried position, and with only the A. & J. to help me chart the course, started out on the seas of fiction writing. Last year, I paid an income tax on close to five thousand dollars. I write from nine until twelve every morning, whether I'm "in the mood" or not—and I am happier than I have ever been in my life.

I hate to sound like a patent-medicine ad—but, darn it, you've been so wonderful and such a friend in the darkness and the loneliness that I just have to shout my gratitude aloud every once in so often. I don't believe that the young and struggling writer could ever have a more perfect friend than the A. & J., and every time anybody asks, "How on earth do you turn out so much work—and know where to sell it?" I just wave the latest copy of the A. & J. and grin like a cream-fed cat!

In raving about the "Market Tips," I don't mean to neglect the rest of the magazine—I love every inch of it from cover to cover, and read each article over and over and over again, and find new inspiration and help each time. I want to congratulate you on your stand against the photoplay schools—I was badly "burned" by one of those companies, and am very glad to know that all such advertising is barred from the A. & J. Please continue the "Brevities"—and, in fact, please don't change any of the magazine!

Long may you wave!

PEGGY GADDIS, *Augusta, Ga.*



### THE FORTY-SECOND TRIP

Dear Mr. Hawkins:

The usual \$2 enclosed for your estimable magazine. I really ought to subscribe for one hundred years, for a sale I made for \$200 was through your Market Tips solely, as the MS. had gone to exactly forty-one other editors.

JAMES PERLEY HUGHES, *Ja Jolla, Calif.*

### Judging of Prize Contests

The editors of The Author & Journalist are frequently called upon to serve as judges in prize contests for local organizations and literary clubs. We are glad to respond to requests of this nature and to render judgment conscientiously and impartially. Because of the time involved, it has been found necessary to charge a nominal fee for the service. For verse competitions, this fee usually is 25 cents a manuscript; for prose competitions it is 50 cents a manuscript for word limits less than 2000, 75 cents up to 4000; \$1.00 up to 6000. A letter of comment on the prize-winners and near prize-winners is included.

*"The members of the club were unanimous in their expressions of satisfaction at your estimate of the material we sent you. Please accept our thanks for your generous criticism. We hope that you will act as judge again next year."—Detroit Women Writers' Club.*

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